

4-26-1990

The Little Foxes

Follow this and additional works at: <https://pillars.taylor.edu/playbills>



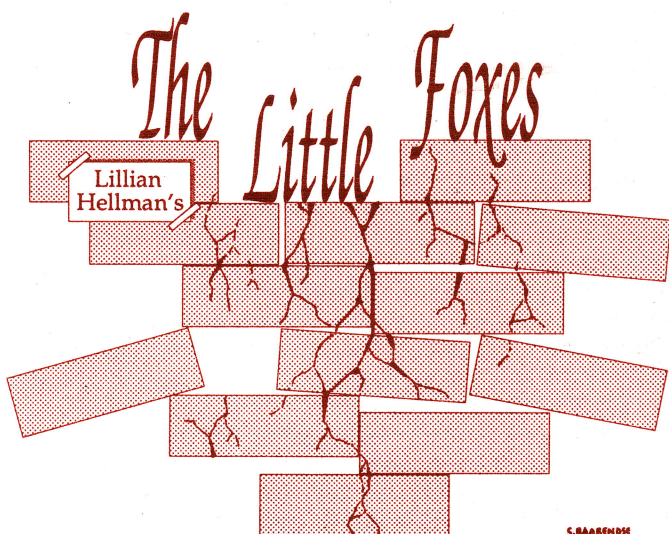
Part of the [Acting Commons](#), [Dance Commons](#), [Higher Education Commons](#), [Playwriting Commons](#), and the [Theatre History Commons](#)

Recommended Citation

"The Little Foxes" (1990). *Taylor Theatre Playbills*. 325.
<https://pillars.taylor.edu/playbills/325>

This Book is brought to you for free and open access by the Campus Events at Pillars at Taylor University. It has been accepted for inclusion in Taylor Theatre Playbills by an authorized administrator of Pillars at Taylor University. For more information, please contact pillars@taylor.edu.

Taylor Theatre
presents



S. BAARENDS

April 26-28 and May 2-5, 1990

**Little Theatre
Taylor University**

From the Director:

Lillian Hellman, widely recognized by theatre critics as one of America's foremost realistic playwrights, presents us with a powerful, provocative exploration of unregulated entrepreneurial capitalism in her play "The Little Foxes." The play is set at the beginning of the twentieth century, and in the South the wounds of the Civil War, though they are not forgotten, are no longer openly festering. A new spirit of optimism is spreading through the business community. All that is needed is the courage to risk big in order to win big. As Ben Hubbard says, "The century's turning. The world is open, open for people like you and me. Ready for us. Waiting for us. After all, this is just the beginning."

As the action of the play unfolds we discover that things and people are not always as they seem. Hellman's play gives us a world in which even Eden is vulnerable when the "Little Foxes" breach the wall. We soon discover that the smiles and jocularities, the pious pronouncements about allegiance to religious virtues, morality and ethics, and the joking sarcasm are only images which mask much more complex realities.

Mr. Marshall, the Chicago entrepreneur who has just consummated a business deal with Hubbard and sons—a deal which promises millions to all the partners—responds only to the external images. He admires their "close knit family" and remarks that "It's fine to have partners who so closely follow the teaching of Christ." However, Mr. Marshall has scarcely left for his train when this "close knitting" begins to unravel.

Hubbard and sons' wealth has been amassed at the expense of their families, neighbors and friends. Oscar Hubbard is openly brutal to his wife, Bridie, whom he married solely to gain control of her family's rich cotton plantation. He callously prevents the poor people in the town from hunting the small game animals which they depend on to feed their families. He does this in order to protect his own selfish pleasure. Ben Hubbard's sexism and racism is somewhat more subtle, but it is no less brutal. He says, "I ain't a man who likes being attacked. I can't believe that God wants the strong to parade their strength, but I don't mind doing it, if it's got to be done." It is not surprising that he decides it has to be done.

The Hubbard women also have their part to play in the unfolding drama. Birdie, brutalized psychologically and physically, has been beaten into silence and submission. She is sustained only by her memories of her happy girlhood and her relationship with Alexandra and Horace. When these sources of solace fail her, she retreats to her room where her sole companion is a bottle.

Regina Hubbard is the opposite of Birdie. She has learned to act the part of the fragile, flirtatious, witty, altogether charming Southern belle. In this role she manipulates the men who believe they control her. Behind her soft exterior, she observes her brothers' business dealings and absorbs the lessons they unwittingly teach her about the relationship between the powerful and the powerless. All her life she has wanted only one thing—to be very, very rich—and all her life the men she has had to depend on, father, brothers, husband, have deprived her of her dream. When she discards her charming smile and reveals herself to be capable of ruthless cruelty that surpasses both her brothers, no one is prepared. As Ben says, "None of us have ever known you well enough, Regina."

Hellman's characters and her plot are compelling but they do not alone account for the dramatic power of the play. It is the moral argument, the spine of "The Little Foxes" which makes it relevant to us in 1990. Hellman's deepest belief about human nature appears to be that we are all flawed creatures, confusing blends of goodness and badness, and all human beings determine their own destinies by the choices they make—especially those choices involving the treatment of other people.

Addie says, "There are people who eat the earth and eat all the people on it...Then there are people who stand around and watch them eat it. Sometimes I think it ain't right to stand and watch them do it."

Hellman ends the play with Alexandra's discovery of an alternative moral choice. She comes to understand that her Mother and her Uncles are among those who "eat the earth," and she rejects this option. "Tell Uncle Ben for me, Mama, I'm not going to stand around and watch you do it. Tell him I'll be fighting as hard as he'll be fighting some place where people don't just stand around and watch."

The Little Foxes

Directed by Dr. Jessica Rousselow

Designed by Dr. Oliver Hubbard

CAST

(in order of appearance)

Addie.	Elena Martin
Cal.	Jim Church*
Birdie Hubbard.	Gretchen Burwick*
Oscar Hubbard.	Toby Shope*
Leo Hubbard.	Thom Verratti*
Regina Giddens.	Valerie Smith*
William Marshall.	Don Hoesel*
Benjamin Hubbard.	Jim Palmer
Alexandra Giddens.	Lori Mashburn
Horace Giddens.	Brent Croxton

The scene of the play is the living-room of the Giddens House in a small town in the South.

Act I: The spring of 1900, evening

Act II: A week later, early morning.

Act III: Two weeks later, late afternoon.

There will be a ten-minute intermission between Acts II and III.

ACKNOWLEDGMENTS

Our special thanks to Dr. Barbara Dickey, Hahn's Little Colonial Shop, Hartford City, IN, Gladys Hearne of Muncie Civic Theatre, Mr. and Mrs. Carl Atkinson, and James Turner Piano Services, Gas City, IN, for their help with this production.

~~~~~  
**A Communication Arts Department Production**  
*Thanks for your support—see you next season!*

~~~~~  
Cokes will be sold by students in the lobby during intermission to raise money for their Senior Seminar trip.

As a courtesy to the actors, please do not use cameras during the performance.

*denotes Alpha Psi Omega membership

PRODUCTION STAFF

Assistant Directors. Lisa Curless
Tracy Tobey*

Set Crew. EDDIE JUDD*
STEVE BARRON*
Shawn Denny
Danny Dixon
Don Hoesel*
Steve Kersten
Fred Knoll
Chris Otto
Kyle Schroeder

Make-up. ALYSON FLYNN
Jane Huntzinger* JACK LUGAR*
Lynne Kinzer Cynthia Cox
Angie Rupp Carla Gollmer
Elisabeth VarnHagen Alicia Helyer

Properties. TAMARA HITTLE*
Annette Herman Jeff Bennett*
Mandy Hess* Cara Chandler
Kurt Stout Holly Gaff

Lights. LAURI MULLENS
Dan Kett
Mike Risher
Jason Wolf

Sound. ILAN KIBBEY
David Abraham*
Tim Grable

Costumes ELYCE ELDER*
Sherri MacFadyen
Tracy Marschall*
DeeDee Slough
Cathryn Zahn

House. GARY GALLUP
Heather Long LEE ANNE KERN
Joel McKinney Diane Drooger
Marc Plastow David Foote
Neil Propst Jeannette Hawk
Dawn Roth Tamara Hittle*
Traci Southern Joe Imhof
Beth White

Program Cover Design. Steve Baarendse